

THE NIGHTINGALE'S FLIGHT FROM OPERA TO SYMPHONIC POEM  
A COMPARATIVE STUDY OF *THE NIGHTINGALE* AND *THE SONG*  
*OF THE NIGHTINGALE* BY IGOR STRAVINSKY

Clay Couturiaux, B.M., M.M.

Dissertation Prepared for the Degree of  
DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

December, 2000

APPROVED:

Anshel Brusilow, Major Professor  
Eugene Osadchy, Related Field Professor  
Henry Gibbons, Committee Member  
Tom Clark, Interim Dean of the College of Music  
C. Neal Tate, Dean of the Robert B. Toulouse  
School of Graduate Studies

Couturiaux, Clay, The Nightingale's Flight from Opera to Symphonic Poem: A Comparative Study of *The Nightingale* and *The Song of the Nightingale* by Igor Stravinsky. Doctor of Musical Arts (Performance), December 2000, 90 pp., 2 figures, 67 musical examples, bibliography.

An analysis of the transformation from Stravinsky's opera *The Nightingale* to *The Song of the Nightingale*, a symphonic poem by the same composer. The text includes a brief history of Stravinsky's life and the genesis of *The Nightingale* and *The Song of the Nightingale*. The bulk of the dissertation discusses actual changes employed by Stravinsky (with score examples). Patterns of modifications are identified and discussed as they relate to the composer's change of attitude in orchestration. The analysis focuses on overall patterns of alteration imposed by Stravinsky and their perceived effectiveness achieving a symphonic aural outcome.

## ACKNOWLEDGEMENTS

The author would like to thank professors Henry Gibbons, Eugene Osadchy, Mary Karen Clardy, and Pamela Mia Paul for their guidance in preparation of this dissertation; as well as their continuous inspiration during the pursuit of my degree at the University of North Texas.

I would like to express my great admiration for my major professor, Anshel Brusilow, without whose insight and great artistic leadership I would not have been able to complete this degree.

Lastly, I must express my thanks and love to my wife, Desirée Couturiaux, for her many hours of assistance, moral support, and unconditional love during the completion of this degree.

For my mother, Ruthie Moore, whose love and constant support has always been a source of inspiration.

## TABLE OF CONTENTS

	Page
LIST OF FIGURES.....	iv
LIST OF MUSICAL EXAMPLES.....	v
PREFACE.....	ix
CHAPTER	
1. Biographical Background of Igor Stravinsky, <i>The Nightingale</i> , and <i>The Song of the Nightingale</i> .....	1
2. Selected Changes of Orchestration from <i>The Nightingale</i> to <i>The Song of the Nightingale</i> .....	8
3. Conclusions.....	87
BIBLIOGRAPHY.....	89

## LIST OF FIGURES

Note: N = *The Nightingale*

SN = *The Song of the Nightingale*

P1 = *Petrushka* (original 1911 version)

P2 = *Petrushka* (revised 1947 version)

<u>Figure Number</u>	<u>Work(s)</u>	<u>Page Number</u>
1	N & SN	9
2	P1 and P2	10

## LIST OF MUSICAL EXAMPLES

- Note: 1. The numbering of measures in *The Nightingale* begin with the first measure in Act II.
2. The Rehearsal Numbers in *The Song of the Nightingale* have been placed to the corresponding spots in *The Nightingale*.
3. N = *The Nightingale*  
 SN = *The Song of the Nightingale*

<u>Example Number</u>	<u>Measure(s)</u>	<u>Work</u>	<u>Page(s)</u>
1	4-6	SN	11
2	4-7	N	12
3	7-11	SN	13
4	8-11	N	14
5	12-13	SN	15
6	12-15	N	16
7	14-20	SN	17
8	16-19	N	18
9	21-26	SN	19
10	20-24	N	20

<u>Example Number</u>	<u>Measure(s)</u>	<u>Work</u>	<u>Page(s)</u>
11	27-32	SN	21
12	25-29	N	22
13	33-38	SN	23
14	34-38	N	24
15	39-43	SN	25
16	39-44	N	26
17	44-49	SN	27
18	45-48	N	27
19	84-98	SN	28
20	99-104	SN	30
21	105-110	SN	31
22	101-105	N	32
23	111-118	SN	33
24	106-111	N	34
25	119-126	SN	36
26	117-121	N	37
27	133-136	SN	38
28	128-131	N	39
29	137-149	SN	40
30	132-145	N	41

<u>Example Number</u>	<u>Measure(s)</u>	<u>Work</u>	<u>Page(s)</u>
31	150-156	SN	43
32	146-151	N	44
33	157-164	SN	44
34	152-157	N	45
35	165-180	SN	45-46
36	158-173	N	47
37	186-190	SN	48
38	174-186	N	49
39	201-207	SN	51
40	250	SN	52
41	243-244	N	52
42	251-258	SN	53
43	245-248	N	54
44	259-271	SN	55
45	530-546	N	56-57
46	272-278	SN	59
47	284-290	SN	60
48	344-350	SN	61
49	70-83	SN	62
50	351-366	SN	62



<u>Example Number</u>	<u>Measure(s)</u>	<u>Work</u>	<u>Page(s)</u>
51	303-318	N	63
52	367-375	SN	64
53	319-333	N	65
54	394-401	SN	67
55	355-360	N	68
56	402-408	SN	69
57	361-366	N	70
58	379-386	N	71
59	437-449	SN	72
60	396-404	N	73
61	405-444	N	74
62	450-454	SN	76
63	489-549	SN	77-80
64	462-491	N	80-83
65	550-557	SN	84
66	580-602	SN	85
67	612-633	N	86

## PREFACE

Stravinsky's symphonic poem *The Song of the Nightingale* originated as a condensation of his first opera, which was simply called *The Nightingale*. Stravinsky adjusted the entire orchestration when composing *The Song of the Nightingale* in order to strengthen the symphonic nature of the new arrangement as well as to produce a transparent texture, with opportunities for solo and ensemble display. For example, the principal role in the opera is a magical bird, sung by a soprano. In the symphonic poem, a solo flute, and later a solo violin, replace the singer, allowing considerable expansion of the vocal line. The comparative analysis of the transformation between these two works provides insight into the practices of composition and orchestration by one of the greatest composers of the twentieth-century. While both of these works exhibit many of the distinctive traits of Stravinsky's music, their differences also provide an interesting look at the transformation process from opera to symphonic poem. A lecture-recital which included musical examples from both works, with prerecorded excerpts of *The Nightingale* performed by the Paris Opera, set in contrast with excerpts of *The Song of the Nightingale* performed live by the University of North Texas Symphony Orchestra, occurred on Friday, October 20, 2000. A live performance of *The Song of the Nightingale*, conducted by the author, concluded the lecture presentation.

BIOGRAPHICAL BACKGROUND OF IGOR STRAVINSKY, *THE NIGHTINGALE*,  
AND *THE SONG OF THE NIGHTINGALE*

When musicians have made their way through a great deal of the musical repertoire, they begin to put together broadly-based ideas founded on the study, listening, and performing of their experiences. One of the many ideas I have found intriguing is the concept that most of the major composers in Western music engaged in the arranging of works by others or their own. Both Bach and Mozart approached the composition of concertos through arrangements of other composer's music.<sup>1</sup> Beethoven arranged his Second Symphony as a piano trio as well as his Violin Concerto as a piano concerto. Brahms's Variations on a Theme by Haydn for orchestra was originally for two pianos. Ravel's orchestral version of *Pictures at an Exhibition* is heard more often today than Mussorgsky's original for piano solo. The composer of the twentieth century notoriously known for this is Igor Stravinsky. Over half of Stravinsky's works written for orchestra are arrangements or revisions of previous compositions. His distinct upbringing makes for a repertoire of diverse contrast.

Igor Fyodorovich Stravinsky was born on June 17, 1882, in the town of Oranienbaum (now Lomonosov), which is close to St. Petersburg. His father, Fyodor Stravinsky, was one of Russia's leading operatic basses. Igor learned to play the piano as

---

<sup>1</sup> Malcolm Boyd, "Arrangement," *The New Grove Dictionary of Music and Musicians*, 20 vols., ed. Stanley Sadie (London: Macmillan), 1980, I, 627.

a child, but he was far from a prodigy. His father intended for him to go into law, and he in fact studied that subject at St. Petersburg and used what he learned in his business correspondence of later years.<sup>2</sup> But Stravinsky's musical creativity prompted him, in 1902, to show his work to a friend of his father's, the composer Rimsky-Korsakov, who eventually took him as a pupil. The meetings with Rimsky-Korsakov were of crucial help to Stravinsky, providing him with a setting where creativity could flourish within a disciplined environment.<sup>3</sup> At this time he heard all types of new music and made the acquaintance of artists and writers, as well as musicians.

In 1908 Rimsky-Korsakov died, and less than a year later Sergei Diaghilev heard some orchestral music by Stravinsky and commissioned him to write for the Paris seasons of his company, the Russian Ballet. In 1910 he went to Paris for the premiere of his first ballet, *The Firebird*, and thereafter returned to St. Petersburg only as a visitor, living in France and Switzerland.<sup>4</sup> He would retire to his country house at Ustilug near the Polish border for the summers until the outbreak of war in 1914 made even that impossible. He returned to Russia only once, for a tour in 1962.<sup>5</sup>

Before the war, Stravinsky had already effectively established himself as a brilliant composer, with three successive ballets for Diaghilev culminating in the scandalous premiere of *The Rite of Spring* in May 1913. It was a reputation he never really lost. During the war years, and for a time thereafter, he lived in Switzerland and

---

<sup>2</sup> Stephen Walsh, *The Music of Stravinsky* (New York: Oxford University Press, 1988), 1-2.

<sup>3</sup> Ibid., 2.

<sup>4</sup> Ibid.

<sup>5</sup> Eric Walter White, "Stravinsky, Igor," *The New Grove Dictionary of Music and Musicians*, 20 vols., ed. Stanley Sadie (London: Macmillan), 1980, XVIII, 258.

experimented with a rigorous but richly suggestive style derived from Russian materials (*The Wedding, Renard, The Soldier's Tale*).<sup>6</sup> In 1920 he moved to Paris and after that lived in other parts of France until the Second World War. Stravinsky was constantly under the influence of French thought, and he took what he needed from the hedonistic, café atmosphere of Paris, of the Russian Ballet, and Picasso and Matisse. The mixture, unique to Stravinsky, resulted in the works of what is known as his neo-classical period, and especially masterpieces such as *Oedipus Rex* and *Persephone*.<sup>7</sup>

Stravinsky became a citizen of France in 1934 and two years later applied for membership of the Académie des Beaux-Arts. His rejection by the organization hurt him deeply, and as a result the French esteem in his work began to fade, to be gradually replaced by American influences. In 1939 he was in the USA lecturing at Harvard. These lectures were later published as *The Poetics of Music*. He settled in the United States and in 1945 became a US citizen. For nearly thirty years he lived at the same street address in Hollywood. Stravinsky died in New York on April 6, 1971.<sup>8</sup>

The conception of *The Nightingale* dates back to the youthful period of Stravinsky, when he was still working under the guidance of Rimsky-Korsakov. In a letter written when he sent the opera to the printer, Stravinsky remarked, "I composed *The Nightingale* in the period of my infatuation with birds."<sup>9</sup> The choice of a story by Hans Christian Anderson as basis for the opera was made in an attempt to recapture the

---

<sup>6</sup> Igor Stravinsky, *An Autobiography* (New York: W. W. Norton, 1936), 58.

<sup>7</sup> Eric Walter White, "Stravinsky, Igor," *The New Grove Dictionary of Music and Musicians*, 252.

<sup>8</sup> Stephen Walsh, *The Music of Stravinsky*, 3.

<sup>9</sup> Daniel Albright, *Stravinsky: The Music Box and the Nightingale* (New York: Gordon and Breach, 1989), 22.

lost beauty of the fairy-tale world he had entered as a boy.<sup>10</sup> The completion of the work was interrupted by a commission from Diaghilev to compose *The Firebird*, and in the wake of its enormous success came the other early ballets. The opera was finally completed and premiered in 1914 by the Paris Opera under the direction of Pierre Monteux. Stravinsky recalls:

As to its reception, the “advanced” musicians were genuinely enthusiastic- or I thought so. That Ravel liked it, I am certain, but I am almost convinced that Debussy did not, for I heard nothing whatever from him about it.<sup>11</sup>

The libretto was drafted by Stravinsky and his friend Stepan Mitusov and is divided into three acts:

Act I. “The Edge of a Wood by the Seashore”  
Act II. “The Throne Room in the Emperor of China’s Porcelain Palace”  
Act III. “A Hall in the Palace containing the Emperor’s Bedchamber”<sup>12</sup>

The duration of the entire opera is approximately forty-five minutes. It is so brief that one could look at it as a one-act opera divided into three scenes.

The story takes place in China and begins with a Fisherman waiting for the appearance of the Nightingale, whose singing helps him forget his daily work and worries. As the Nightingale finishes its song, several officials of the Emperor’s court, led by a servant who has told them about the bird’s singing, invite the Nightingale to sing for the Emperor. The Nightingale leaves for the palace while the Fisherman praises the beauty of the Nightingale’s song. The second act has the Emperor entering the court in a great procession with the Nightingale singing on the Emperor’s command. Moved by the

---

<sup>10</sup> Robert Craft and Igor Stravinsky, *Expositions and Developments* (New York: Doubleday, 1962), 56.

<sup>11</sup> Robert Craft and Igor Stravinsky, *Memories and Commentaries* (Garden City: Doubleday, 1960), 124.

<sup>12</sup> Eric Walter White, *Stravinsky: The Composer and his Works* (Berkeley: University of California Press, 1966), 184.

beauty of the singing, the Emperor offers the bird a golden slipper to be worn around its neck. The Nightingale tells the Emperor that the tears it sees in his eyes are all the reward it needs. Soon thereafter three ambassadors from Japan approach the Emperor to present him with a mechanical nightingale. As the mechanical bird begins to sing, the real Nightingale flies away. Offended, the Emperor banishes the Nightingale from the empire forever and names the mechanical bird the “official singer” of the court. Act III takes place years later with an ailing Emperor at his bed. Death is at his side. The real Nightingale appears and begins to sing. Death asks it to continue, and the Nightingale agrees, but only if Death will return the crown and health of the Emperor. Death agrees, so the Nightingale continues to sing as Death slowly withdraws. The Nightingale then promises to return each night to sing until daybreak. Renewed to life, the Emperor greets his court, who thought he had died, the next morning.<sup>13</sup>

At the beginning of 1917 Diaghilev proposed mounting *The Nightingale* as a ballet, with the singers seated in the orchestra pit. Stravinsky countered that he had already been thinking of transforming the score into a symphonic poem by dropping the first act and combining, with major cuts, music of Acts II and III, which in his opinion, were more homogenous. He promptly adapted a scenario from Anderson’s fairy tale to serve the ballet, which was unveiled by the Russian Ballet in Paris on February 2, 1920. The conductor was Ernest Ansermet, who in 1919 had already led a concert performance of the symphonic poem in Geneva.<sup>14</sup> Soon after the ballet premiere, Stravinsky decided

---

<sup>13</sup> Robert Craft, “Stravinsky at his 'Bird-Best',” *Opera News* 46/8 (1982), 22-23.

<sup>14</sup> Igor Stravinsky, *An Autobiography*, 84.

that *The Song of the Nightingale* did not work for ballet since it was “static in character with highly wrought textures, and therefore ill-suited to choreographic treatment.”<sup>15</sup>

At the beginning of his career, Stravinsky was willing to accept the established symphony orchestra as the normal vehicle for his major scores. The *Symphony in E-flat*, the *Scherzo Fantastique*, and *Fireworks* all demand a full-scale orchestra for their concert performance. When Diaghilev’s commissions for the Russian Ballet introduced him to the world of theater, Stravinsky clearly had in mind an orchestra that would be permanently attached to a theater like the Opera House in Paris. He did not realize that as long as the Russian Ballet remained a touring company without a permanent base, it was bound to run into orchestral difficulties. The scores of *The Firebird*, *Petrushka*, *The Rite of Spring*, and *The Nightingale* were written for an orchestra of nearly a hundred players. This was an alarming requisite since there was no resident full-scale orchestra in the theaters which the company was visiting. Occasionally some very bad performances resulted.<sup>16</sup>

A reaction against composing for the full symphony orchestra set in; and this proved itself in different ways. After *The Nightingale* Stravinsky became convinced that the normal symphony orchestra could not provide him with the type of ensemble he needed for his next full-scale score, *The Wedding*. Also, when he decided to adapt part of *The Nightingale* into *The Song of the Nightingale*, he not only chose a slightly smaller orchestra for the purpose, but also changed his style of orchestration.<sup>17</sup> The

---

<sup>15</sup> André Boucourechliev, *Stravinsky*, trans. Martin Cooper. New York: Holmes and Meier, 1987.

<sup>16</sup> Eric Walter White, *Stravinsky: The Composer and his Works*, 514-515.

<sup>17</sup> *Ibid.*, 515.



transformation of *The Nightingale* into *The Song of the Nightingale* provides the first glimpse of this change, which eventually altered the style as well as the approach to music by composers and audiences of the twentieth century.

## SELECTED CHANGES OF ORCHESTRATION FROM *THE NIGHTINGALE* TO *THE SONG OF THE NIGHTINGALE*

Of all the changes made from *The Nightingale* to *The Song of the Nightingale*, the largest transformation occurs before the work even begins. Stravinsky reduces the instrumentation as seen in Figure 1 (page 9). Notice the reduction by one in each section of the woodwinds. There is a separate part for the piccolo in the opera; whereas, the second flutist also doubles on piccolo in the symphonic poem. There is no bass clarinet or contrabassoon in *The Song of the Nightingale*. The only reduction in the brass section is from four trumpets to three trumpets. The percussion instruments are the same minus the antique cymbals and both glockenspiel. The guitar and mandolin are also done away with after the opera. Stravinsky made a similar type of reduction, although on a larger overall scale, in 1947 when he revised *Petrushka* (See Figure 2, page 10). For the most part, the two choruses in the opera are not replaced in the symphonic poem. However, at times Stravinsky carefully adds small portions of the choruses to the woodwind section. For instance, the soprano line at the beginning entrance of the first chorus is played by the oboes in *The Song of the Nightingale* (see Examples 1 and 2, pages 11 and 12). Stravinsky then deals with matters of texture at mm. 7-11 by removing altogether the pattern consisting of a sextuplet containing alternating notes followed by a glissando leap to two eighth notes in the first violins and violas. He replaces it with eighth note

pizzicattos in fortissimo which emphasizes the beats not containing any triplets or sextuplets (see Examples 3 and 4, pages 13 and 14). At m. 12 the composer adds a

Figure 1. Instrumentation of Stravinsky's *The Nightingale* and *The Song of the Nightingale*.

*The Nightingale:*

piccolo  
 2 flutes  
 2 oboes  
 English horn  
 3 clarinets (3<sup>rd</sup> d. bass clarinet)  
 3 bassoons (3<sup>rd</sup> d. contrabassoon)  
 4 horns  
 4 trumpets  
 3 trombones  
 tuba  
 timpani  
 percussion:  
     cymbals  
     snare drum  
     triangle  
     antique cymbals  
     glockenspiel I and II  
     tambourine  
     tam-tam  
 piano  
 celesta  
 2 harps  
 guitar *ad lib.*  
 mandolin *ad lib.*  
 Strings  
 Soloists:  
     2 sopranos  
     1 alto  
     2 tenors  
     1 baritone  
     3 basses  
 2 choruses (SATB)

*The Song of the Nightingale:*

2 flutes (2<sup>nd</sup> d. piccolo)  
 2 oboes (2<sup>nd</sup> d. English horn)  
 2 clarinets (2<sup>nd</sup> d. E-flat clarinet)  
 2 bassoons  
 4 horns  
 3 trumpets  
 3 trombones  
 tuba  
 timpani  
 percussion:  
     cymbals  
     snare drum  
     bass drum  
     triangle  
     tambourine  
     tam-tam  
 piano  
 celesta  
 2 harps  
 strings

Figure 2. Instrumentation of Stravinsky's *Petrushka* (original 1911 version) and *Petrushka* (revised 1947 version).

*Petrushka* (original 1911 version):

4 flutes (4<sup>th</sup> d. piccolo I, 3<sup>rd</sup> d. piccolo II)  
 4 oboes (4<sup>th</sup> d. English horn)  
 4 clarinets (4<sup>th</sup> d. bass clarinet)  
 4 bassoons (4<sup>th</sup> d. contrabassoon)  
 4 horns  
 2 cornets  
 2 trumpets (1<sup>st</sup> d. trumpet in D)  
 3 trombones  
 tuba  
 timpani  
 percussion:  
     cymbals  
     bass drum  
     side drum  
     long drum  
     triangle  
     glockenspiel  
     tambourine  
     tam-tam  
     xylophone  
 piano  
 celesta  
 2 harps  
 strings

*Petrushka* (revised 1947 version):

3 flutes (2nd d. piccolo)  
 2 oboes  
 English horn  
 3 clarinets (3<sup>rd</sup> d. bass clarinet)  
 2 bassoons  
 contrabassoon  
 4 horns  
 3 trumpets  
 3 trombones  
 tuba  
 timpani  
 percussion:  
     cymbals  
     bass drum  
     side drum  
     triangle  
     tambourine  
     tam-tam  
     xylophone  
 piano  
 celesta  
 harp  
 strings

sextuplet rhythm to the snare drum, sixteenth notes to the first flute, and dotted eighth-sixteenth followed by a triplet and four sixteenths to the piccolo (see Example 5 and 6, pages 15 and 16). Also, Stravinsky simplifies the quintuplet to a triplet at m. 13. At Rehearsal No. 3, the sixteenth notes in the clarinets are removed (see Example 7 and 8, pages 17 and 18). This leaves only the string family to provide the subito piano. Also,

Example 1. Igor Stravinsky, *The Song of the Nightingale*, mm. 4-6.

Fl. picc.

Fl. gr.

Oboe I

Oboe II

Clar. picc. in mib

Clar. in la

Fag.

Horn I

Horn II

Trb. I

Trb. II

Trg.

Piano

Arpa I

Arpa II

Violin I

Violin II

Viola

Cello

1

mi b, mi b

fa b, sol b, la b

gliss.

arco

arco

1

Example 2. Igor Stravinsky, *The Nightingale*, mm. 4-7.

1

Fl. picc.

I

Fl. gr.

II

Ob. I, II

Cor. ing.

picc. in Re

Cl.

1 & 3 in La

I, II

Cor. in Fa

III, IV

Tr. I, II

in Sib

picc. in Re

Tr.

in Do

Trb. I, II

Camp.

Tria.

P-forte

Arpa I

Arpa II

Soprani

Alti

Tenori

VI. I

VI. II

Vle.

Vc.

Or - ha, or - ha, or - ha kh - kh or - ha!

Des feux, des feux, bien vite il - lu - mi - ne!

Her bei, ge-schwind, La ter - nen rasch her - bei!

Bring light, bring light, oh quick - ly bring us light!

Or ha, or - ha, or - ha kh - kh or - ha!

Des feux, des feux, bien vite il - lu - mi - ne!

Her bei, ge-schwind, La ter - nen rasch her - bei!

Bring light, bring light, oh quick - ly bring us light!

Or ha, or - ha, or - ha kh - kh or - ha!

Des feux, des feux, bien vite il - lu - mi - ne!

Her bei, ge-schwind, La ter - nen rasch her - bei!

Bring light, bring light, oh quick - ly bring us light!

div. 2

div. 2

pizz.

pizz.

unla. arco

Example 3. Igor Stravinsky, *The Song of the Nightingale*, mm. 7-11.

Fl. picc.

Fl. gr.

Oboi

Clar. picc. in mi b

Clar. in la

Fag.

Corni

Trbe

Trboni

Timp.

Trg.

Tambour de Basque

Tamburo

Piano

Arpa I

Arpa II

Vni I

Vni II

Vln I

Vln II

Vcl

C.

non f

non f

sempre simile

rapido

pizz

pizz

pizz

unio (sempre unio)

div. a 3

Example 4. Igor Stravinsky, *The Nightingale*, mm. 8-11.

Fl. picc.  
I  
Fl. gr.  
II  
Ob. I. II  
Cor. ing.  
picc. in Re  
Cl.  
1e III in La  
I. II  
Cor. in Fa  
III. IV  
Tr. I. II  
in Sib  
picc. in Re  
Tr.  
in Do  
Trb. I. II  
P-forte  
Arpe. I. II  
unis.  
S.  
A.  
T.  
S.  
A.  
T.  
VI. I  
VI. II  
Vle.  
Vc.

1st Chor.  
1st Chor.  
1st Chor.  
2nd Chor.  
2nd Chor.  
2nd Chor.

Ог - ня, Ог - ня, жи -  
Des feux, des feux, des  
Ge - schwind her - bei, ge -  
Bring light, bring light, bring  
Ог - ня, Ог - ня, жи -  
Des feux, des feux, des  
Ge - schwind her - bei, ge -  
Bring light, bring light, bring  
Сю да фо - на - ри - ковь, фо - на - ри - ковь сю да жи - шь жи -  
Qu'on don - ne des flam-beaux! Ap - por-tez-les bien vi - te par i -  
Bringt schnell die Fak-keln her, die Fak-keln her go - schwind, die Lich-ter  
Come, light the lanterns here, bring lanterns here, bring lan-terns quick-ly  
Сю да фо - на - ри - ковь, фо - на - ри - ковь сю да жи - шь жи -  
Qu'on don - ne des flam-beaux! Ap - por-tez-les bien vi - te par i -  
Bringt schnell die Fak-keln her, die Fak-keln her go - schwind, die Lich-ter  
Come, light the lanterns here, bring lanterns here, bring lan-terns quick-ly

arco v  
sempre



Example 5. Igor Stravinsky, *The Song of the Nightingale*, mm. 12-13.

The musical score for measures 12-13 of Igor Stravinsky's *The Song of the Nightingale* is presented in a full orchestral arrangement. The score is written in 3/4 time and features a complex rhythmic pattern. The instruments and their parts are as follows:

- Fl. picc.**: Piccolo flute, playing a rapid, rhythmic pattern.
- Fl. gr.**: Grand flute, playing a melodic line.
- Oboe I & II**: Oboes, playing a melodic line.
- Clar. picc. in mib.**: Piccolo clarinet in B-flat, playing a melodic line.
- Clar. in la**: Clarinet in A, playing a melodic line.
- Fag.**: Bassoon, playing a melodic line.
- Horn I & II**: Horns, playing a melodic line.
- Trb. I & II**: Trumpets, playing a melodic line.
- Trb. III**: Trumpet, playing a melodic line.
- Timp.**: Timpani, playing a rhythmic pattern.
- Trg.**: Triangle, playing a rhythmic pattern.
- Tambour de Basque**: Basque tambourine, playing a rhythmic pattern.
- Tamburo**: Tambourine, playing a rhythmic pattern.
- Piano**: Piano, playing a rhythmic pattern.
- Arpa I**: Arpa I, playing a melodic line.
- Arpa II**: Arpa II, playing a melodic line.
- Violin I**: Violin I, playing a melodic line.
- Violin II**: Violin II, playing a melodic line.
- Viola**: Viola, playing a melodic line.
- Cello**: Cello, playing a melodic line.

The score is written in 3/4 time and features complex rhythmic patterns and melodic lines across the instruments. The tempo is marked 'Allegretto'.

Example 6. Igor Stravinsky, *The Nightingale*, mm. 12-15.

2

Fl. picc.

I

Fl. gr.

II

Ob. I, II

Cor. ang.

picc. in Re

Cl.

I & III in La

I, II

Cor. in Fa

III, IV

Tr. I, II

in Sib

picc. in Re

Tr.

in Do

Trb. I, II, III

I

Camp.

II

P-forte

Celesta

Arpa I

Arpa II

Soprano Solo

Kto sm-utny co - no - sha?

Où est le ros - si - gnol?

Wo ist die Nach - ti - gall?

Who saw the night - in - gale?

S.

- shi!

Mu - he sm - za - ni.

- feu!

Nul ne s'en don - te.

- schwind.

Si - cher - lich kommt sie.

- light!

No one has seen him.

A.

- shi!

Mu - he sm - za - ni.

- feu!

Nul ne s'en don - te.

- schwind.

Si - cher - lich kommt sie.

- light!

No one has seen him.

He - ch - re ko - no - kon - shi -

Qu'on don - ne des clo - ches - tes

Bringt hur - lig auch die Glück - chen

Bring quick - ly here the si - ny

T.

S.

- shi!

Ky -

- ci!

La

her!

Die

here!

The

A.

- shi!

Ky -

- ci!

La

her!

here!

The

T.

VI. I

non div.

div. pizz. unis.

VI. II

non div.

pizz. div. unis.

Vle. div.

pizz.

8 Solo

Vc.

pizz.

4 Solo

Cb.

Example 7. Igor Stravinsky, *The Song of the Nightingale*, mm. 14-20.

Fl. picc. *f p subito*

Flagr. *f p subito*

Oboe I *pp subito*

Oboe II *pp subito*

Clar. picc. in mi b *pp subito*

Clar. in la *pp subito*

Corn I *pp subito*

Corn II *pp subito*

Corn III *pp subito*

Corn IV *pp subito*

Trbe I

Trbe II

Trbe III

Trbani I II

Trbani III

Trg. *soufflé!*

Celeste

Piano

Arpe I

Arpe II

V. ni I *sordini*

V. ni II *sordini*

V. le *sordini*

V. c. *sordini*

C. B. *sordini*

3

3

Example 8. Igor Stravinsky, *The Nightingale*, mm. 16-19.

[illegible]

Example 9. Igor Stravinsky, *The Song of the Nightingale*, mm. 21-26.

the repeated sixteenth notes on the note e<sup>1</sup> in the violoncellos is changed to a two sixteenth note-eighth rest figure on the note d<sup>2</sup>. On the second beat of m. 23, Stravinsky adds the first harp and second flute and then the first flute and second harp at the upbeat to m. 26 (see Examples 9 and 10, pages 19 and 20). Stravinsky adds the melodic line at Rehearsal No. 4 to the upper strings and clarinets while removing it from the oboes, piano, and first harp (see Examples 11 and 12, page 21 and 22). The melodic line remains in the flutes and celesta; however, the melody in the first violins, violas, and clarinets contains slurs. In fact, Stravinsky creates even more contrast at Rehearsal No. 4 by placing a crescendo from piano to forte for one bar in the first violins and violas. Also, the phrase structure is emphasized by sforzandos in the piano and violoncellos. Only the second harp has this function in the original and it cannot be heard. At Rehearsal No. 5 the first trumpet plays the melody that is sung by the sopranos and altos of the second chorus in the opera (see Examples 13 and 14, pages 23 and 24).

Example 10. Igor Stravinsky, *The Nightingale*, mm. 20-24.

**I**  
Fl. gr.

**II**

Ob. I. II

picc. in Re

Cl.

I & III in La

**I**  
Camp.

**II**

Celesta

Arpa I

Arpa II

**S.**  
1st Sopr.  
1st Chorus  
1st Chorus

**A.**  
-vññ, жн - vññ, фо - на - рн - ковь сю - да, жн - vññ не - си - те. Вотъ праздникъ то се -  
*prom-pte-ment, qu'on don - ne des flam - beaux et des lan - ter - nes. Ah, quel - le fé - te,*  
 - schwind her - bei, her - bei die Lich - ter her, her - bei ge - schwinde. Das wird ein Fei - er -  
*Bring lan - terns quick and fire to light the tor - ches; bring lan - terns quick and*

**T.**  
-vññ, жн - vññ, фо - на - рн - ковь сю - да, жн - vññ не - си - те. Вотъ праздникъ то се -  
*prom-pte-ment, qu'on don - ne des flam - beaux et des lan - ter - nes. Ah, quel - le fé - te,*  
 - schwind her - bei, her - bei die Lich - ter her, her - bei ge - schwinde. Das wird ein Fei - er -  
*lan - terns quick, bring lan - terns quick and fire to light the tor - ches; bring lan - terns quick and*

**S.**  
-vññ, жн - vññ, фо - на - рн - ковь сю - да, жн - vññ не - си - те. Вотъ праздникъ то се -  
*prom-pte-ment, qu'on don - ne des flam - beaux et des lan - ter - nes. Ah, quel - le fé - te,*  
 - schwind her - bei, her - bei die Lich - ter her, her - bei ge - schwinde. Das wird ein Fei - er -  
*lan - terns quick, bring lan - terns quick and fire to light the tor - ches; bring lan - terns quick and*

**A.**  
-vññ, жн - vññ, фо - на - рн - ковь сю - да, жн - vññ не - си - те. Вотъ праздникъ то се -  
*qu'on ap - por - tex vi - ta des flam - beaux et des lan - ter - nes. Ah, quel - le fé - te,*  
 her, ge - schwind her - bei die Lich - ter her, her - bei ge - schwinde. Das wird ein Fei - er -  
*lan - terns quick, bring lan - terns quick and fire to light the tor - ches; bring lan - terns quick and*

**T.**  
Жн - vññ, фо - на - рн - ковь сю - да, жн - vññ не - си - те. Вотъ праздникъ то се -  
*Ap - por - tex vi - ta des flam - beaux et des lan - ter - nes. Ah, quel - le fé - te,*  
 Ge - schwind her - bei die Lich - ter her, her - bei ge - schwinde. Das wird ein Fei - er -  
*Yes bring us lan - terns quick and fire to light the tor - ches; bring lan - terns quick and*

**VI. I**

**VI. II**

**Vla. div.**

**Vc.**

Example 11. Igor Stravinsky, *The Song of the Nightingale*, mm. 27-32.

Interestingly, the trumpet plays this line a perfect fifth higher, but the rest of the orchestra stays in the original key area. In *The Nightingale* this phrase is six bars, but for the symphonic poem Stravinsky removes the last bar altogether. The accompaniment in the strings is delayed for five bars and is completely removed from the piccolo clarinet and first bassoon. The second trumpet begins the next phrase at m. 39 followed by the clarinets. This was originally sung by the altos in the first chorus and the sopranos in the second chorus (see Examples 15 and 16, pages 25 and 26). After this phrase both works

Example 12. Igor Stravinsky, *The Nightingale*, mm. 25-29.

4

I Fl. gr.  
 II  
 Ob. I. II  
 picc. in Re  
 Cl.  
 I in La  
 Cor. I in Fa  
 P-forte  
 Celesta  
 Arpa I  
 Arpa II  
 Tenore Solo  
 S.  
 1st Chorus 1st Chor.  
 A.  
 T.  
 S.  
 2nd Chorus 2nd Chor.  
 A.  
 T.  
 VI. I  
 VI. II  
 Vio. div.  
 Vo.

1<sup>re</sup> stacc.  
 non troppo  
 div.

Пусть к каж-до-му цвѣт - ку ско-рѣй при - яв - жуть по  
 Et si l'on ac - cro - chait u - ne clo - chet - te à  
 Und wenn man nun ein klein - es hel - les Glück - chen an  
 We'll tie a sil - ver bell to ev - 'ry flo - wer, a  
 - год - ня бу - деть, чу - до!  
 ce se - ra mer - veil - le!  
 - tag, ein wun - der - ba - rer.  
 five to light the tor - ches!  
 - год - ня бу - деть, чу - до!  
 ce se - ra mer - veil - le!  
 - tag, ein wun - der - ba - rer.  
 five to light the tor - ches!  
 - год - ня бу - деть, чу - до!  
 ce se - ra mer - veil - le!  
 - tag, ein wun - der - ba - rer.  
 five to light the tor - ches!



Example 13. Igor Stravinsky, *The Song of the Nightingale*, mm. 33-38.

5

Fl. I.

Fl. II: Fl. piccolo.

Clar. piccolo in B-flat

Cornet I

Cornet II

Trumpet I con sord.

Trumpet II (senza sord.)

Celesta

Piano *p*

Arpa I

Arpa II

Violin I senza sord. jete

Violin II senza sord. jete

Viola senza sord. piaz

Violoncello senza sord. arco

Double Bass jete

5

Example 14. Igor Stravinsky, *The Nightingale*, mm. 34-38.

1. picc. in Re

Fag. I

Cor. I  
in Fa

Tr. I, II  
in Sib

Tria.

Piatti  
ant.

P-forte

Celesta

Arpa I

Arpa II

(Танцевально)  
(dansant)  
(tanzend)  
p (dancing)

S.

A.

T.

2nd Chorus

2nd Chorus

2nd Chorus

VI. I

VI. II

Vla.

Vc.

Or - ni, or - ni ro - pty, zo - lo - ty - e блес -  
 Ah, les feux qui bril - lent, quel é - clat mer - veil -  
 Hell die Lich - ter bren - nen, im Gold glanz - blit - zen sie  
 How the light of lan - terns gleams like gold in the

Ско - пь не - чи - те зо - ло -  
 Ap - por - ten - nous bien vi - le  
 Her - bei ge - schwind, die gold - nen  
 Oh how the lan - tern's light does

Example 15. Igor Stravinsky, *The Song of the Nightingale*, mm. 39-43.

The musical score is presented in two systems, each containing multiple staves for various instruments and voices. The left system includes staves for Flutes I and II, Clarinet in B-flat, Cornets I and II, Trumpets I and II, Celesta, Piano, Arpa I, Arpa II, Violin I, Violin II, Viola, Violoncello, and Contrabass. The right system includes staves for Flute piccolo, Flute I, Oboe I and II, Clarinet in B-flat, Clarinet in A, Bassoon, Horn I and II, Trombone II, Trombone, Piano, Arpa I, Arpa II, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in 3/4 time and features a key signature of two sharps (F# and C#). The vocal line (V-ni I) is prominent in the lower staves of both systems.

Example 16. Igor Stravinsky, *The Nightingale*, mm. 39-44.

Cl. picc. in Re

Fag. I

I  
Cor. in Fa  
II

Tr. I. II  
in Sib

Tr. picc. in Re

Tria.

Piatti  
aut.

P-forte

Celesta

Arpa I

Arpa II

1st Xops  
1st Chœur  
1st Chor.

2nd Xops  
2nd Chœur  
2nd Chor.

VI. I

VI. II

Vio.

Vc.

Cb.

*stouffes*

*f secco*

(ТАНЦОВАЛЬНО)  
(dansant)  
(tanzend)  
(dancing)

Or - нн, Or - нн Го - днть, Зо - ло ты - е блес - тнть,  
Mil - le faux s'ai - lu - ment, quel é - clat mer-veil - leux!  
Tau - send Lich - ter bren - nen, im Gold - glanz blit - zen sie auf.  
How the lan - tern light gleams gol - den in the night!

- tutti! - зо - ло ты - е блес - тнть,  
- leux! - ... quel é - clat mer-veil - leux!  
auf. - Ei, wie blit - zen sie auf.  
night! - ... gol - den in the night!

- ты - е фо - на - ни!  
les lan - ter - nes d'or!  
Lich - ter bringt her - bei.  
gleam like brightest gold!

arco

sul sol

pizz. div.

pizz.

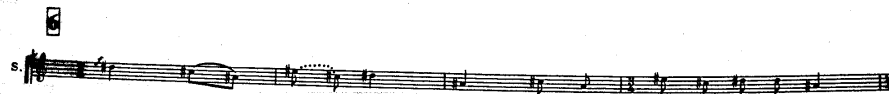
pizz.

Tutti

Example 17. Igor Stravinsky, *The Song of the Nightingale*, mm. 44-49.



Example 18. Igor Stravinsky, *The Nightingale*, mm. 45-48.



are at full force with their corresponding orchestras for forty bars in *Song of the Nightingale* and thirty-eight bars in the opera. The extra two bars in the symphonic poem occur at the end of the first phrase of Rehearsal 6 (see Examples 17 and 18, page 27).

The phrase in the symphonic poem contains six 2/4 bars with the last three beats repeating the melodic line exactly as the three beats just prior to them. In the opera, these three beats are not repeated. This results in a phrase of three 2/4 bars and one 3/4 bar.

Stravinsky simply rebarred this phrase when he added an extension to his melody. Also, this same phrase is lowered by a minor second in the symphonic poem, with the return back to the same key area in the next phrase. The next change of significance occurs at Rehearsal No. 13. Stravinsky inserts fifteen bars of an Andantino in 3/8 (see Example 19, page 28) into *The Song of the Nightingale* and cuts nine bars of little significance in the opera. This addition is not found anywhere in the opera and marks the first

Example 19. Igor Stravinsky, *The Song of the Nightingale*, mm. 84-98.

Andantino (♩ = 76)

13 14

Fl. gr. I II

*Pizzicato* arco senza sord.

Vco Solo

gli altri Vni I div. 2 & 3

Vc. Solo

C-B. Solo

13 15 14

Fl. gr. I II

Celesta

Arpa I *près de la table*

Arpa II *près de la table*

gli altri Vni I div. 2 & 3

Vc. Soli

C-B. Solo

15

*morendo*

*pizz.*

*p*

*morendo*

appearance of the Nightingale in the symphonic poem. The flute, playing trills and arabesques, represents the nightingale, which is sung by a soprano in the opera. The strings accompany the flute with trills and pizzicato. There is a return of the music that was played before the Andantino but this time in piano at Rehearsal No. 16. The melody is played with pizzicatos by the outside players of the second violins and entire first violin section followed by the oboes and first horn (see Example 20, page 30). Again, these instruments play what both choruses sing in the opera. Also, the strings not playing the melody accompany with a two-sixteenth and eighth note figure, which is ricocheted using the bow. This music climaxes at m. 107 where the first and second trombones play accented eighth notes in *molto pesante*. This is followed by a weighted glissando in the second trombone. In the opera the eighth notes in *molto pesante* are played by the first trombone only, then a bass vocal solo precedes the second trombone solo with the same material (see Examples 21 and 22, pages 31 and 32). The first trombone solo begins on the downbeat of a 5/8 measure in *The Nightingale* as opposed to the second half of the first beat of a 3/4 measure in the symphonic poem.

The Chinese March at Rehearsal No. 18 signals the entrance of the emperor and covers approximately one-fourth of the entire symphonic poem. There are no voices used for the march in the opera version, so the orchestration changes are strictly symphonic in nature. The first apparent change is at m. 114 where Stravinsky gives the bassoons the melody originally played by the trumpets (see Examples 23 and 24, pages 33 and 34). Of course, the bassoons demand a dynamic of triple forte to reach the same level of

[illegible]



Example 21. Igor Stravinsky, *The Song of the Nightingale*, mm. 105-110.

17

Molto pesante (♩ = 66) Rall.

Fl. gr. Fl. II: Fl. picc.

Oboi

Clar. picc. in mib

Clar. in la

Corni

III IV

Trbe

II III

Trbani I II

II. con sord.

Trbone III e Tuba

Temp.

Trg.

Piaisti

Gr. C.

Tamb.

Piano

Arpa I

Arpa II

V. ni I

V. ni II

V. le

V. c.

B.

17

Example 22. Igor Stravinsky, *The Nightingale*, mm. 101-105.

Molto meno mosso  $\text{♩} = 80$

Fl. picc.  
I. gr. I, II  
Ob. I, II  
Cl. picc. in Re  
Cl. I in La  
Cl. bas. in Sib  
I. II  
Cor in Fa  
III, IV  
Tr. I, II in Sib  
picc. in Re  
Tr. in Do  
I. II  
Trb. III  
Timp.  
Camp.  
Trgl.  
P-forte  
Arpe I, II

KAMEPTEPЬ Le CHAMPELLAN  
KAMMERHERR CHAMBERLAIN  
molto meno *f* e dim.

Cry - nai - te bonь! Cio - da n - dyt sen - mo - zu.  
Al - les - vous en! Notre em - pe - seur ap - pro - che.  
Hin - weg mit euch! Der Kai - ser wird gleich kom - men.  
f. Make way at once! The Em - pe - vor ap - proach - es!

A. 1st Chor  
1. Chor  
1st Chor  
A. 2nd Chor  
2. Chor  
2nd Chor

A. 1st Chor  
1. Chor  
1st Chor  
A. 2nd Chor  
2. Chor  
2nd Chor

Molto meno mosso  $\text{♩} = 80$

VI. I  
VI. II  
Vla.  
Vc.  
Cb.

Example 23. Igor Stravinsky, *The Song of the Nightingale*, mm. 111-118.

**Marche chinoise** **Китайский маршъ**

Fl. gr. I 18

Fl. gr. II

Clar. I

Clar. II

Horn I

Horn II

Trp.

Tbn.

Piano

Arpa I

Arpa II

V. ni I

V. ni II

V. la

C. & B.

Solo

sempre sfz non legato

pizz. arco

etc. simile

pizz. non arpegg.

div.

19

Example 24. Igor Stravinsky, *The Nightingale*, mm. 106-111.

# MARCHE CHINOISE

Тюлевые занавесы медленно поднимаются  
*Les rideaux de tulle se lèvent lentement.*  
 Die Tüllvörhänge heben sich langsam.  
 The gauze curtains rise slowly.

18  $\text{♩} = 76$

Ob. I

Cor. ing.

Cor. I  
in Fa

I  
Tr. in La

II

Trb. III

Tuba

Tria.  
Gr. Cassa

Arpe. I, II  
unif.

VI. I

VI. II

Vle.  
div.

Vc.

Cb.

*sempre p e legatissimo*

*[Solo (senza sord.)]*

*harguette ou mott*

*pizz.*

*(pizz.)*

*arco*

*[sul pont. sino al segno]*

*(pizz.)*

mezzo forte the trumpets were assigned. The legato triplet accompaniment in the oboe, English horn, and divided violas is given to two solo cellos, who are to play this line non legato. The composer places more emphasis on the downbeats by having the rest of the cello section and entire bass section pizzicato an E-flat major chord on every first beat of each measure. He also adds a flute to play the upbeats along with the triangle, second harp, violins, and violas. The phrase begun by the bassoons is finished by the second horn, tuba, timpani, and piano with a quarter note tied to a quintuplet. The bassoons originally concluded the phrase; however, since they begin the phrase in the new version, Stravinsky decided on the instruments previously mentioned. It is almost as if Stravinsky wanted an opposite direction of color within a phrase for the symphonic poem, that is woodwind to brass instead of brass to woodwind. The same type of transformation occurs at Rehearsal 20, this time with the melody going from the trombones and trumpets to the bassoons (see Examples 25 and 26, pages 36 and 37). The first trumpet finishes the phrase with sextuplets originally played by the piccolo, two flutes, glockenspiel, and piano although the entrance of the trumpet is after the first beat as opposed to after the second in the opera. The principal players of the first violins, second violins, viola, and violoncellos are replaced at Rehearsal 22 with the first four players of the first violin section (see Examples 27 and 28, pages 38 and 39). The notes they play are in the same range, almost being identical. Also, the first harp replaces the piano for three bars until the next theme at m. 137 is reached. Here, Stravinsky decides to slightly alter the color by increasing the melodic line from two flutes to one flute, one clarinet in A, and an E-flat clarinet (see Examples 29 and 30, pages 40 and 41). The underlying melodic line

Example 25. Igor Stravinsky, *The Song of the Nightingale*, mm. 119-126.

Fl. picc.

Fl. gr.

Oboi I

Oboi II

Clar. picc. in mi b

Clar. in la

Fag.

Cori I

Cori II

Cori III & IV

Trba I

Trg.

Tam-tam

Arpa I

Arpa II

Vni I

Vni II

Vle

x V.c. Soli

Gli altri V.c.

C.

20

con mordente

pizz. arco

arco

arco

arco

arco

20

Example 26. Igor Stravinsky, *The Nightingale*, mm. 117-121.

20

Fl. picc.  
I  
Fl. gr.  
II  
Ob. I  
Cor. ing.  
I  
Fag.  
II  
I  
II  
Cor. in Fa  
III  
IV  
I  
Tr. in La  
II  
Picc. in Re  
Tr.  
in Do  
I, II  
Trb.  
III  
Tuba  
Timp.  
Camp.  
Tri.  
Piatti  
Gr. Cassa  
Tam-Tam  
P-forte  
Arpe I, II  
unis.  
Vl. I  
Vl. II  
Vle. div.  
Vc.  
Cb.

Fl. picc.  
I  
Fl. gr.  
II  
Ob.  
I  
II  
Cor. ing.  
picc. in Re  
Cl.  
I & III in La  
I  
II  
Cor. in Fa  
III  
IV  
picc. in Re  
Tr.  
in Do  
I, II  
Trb.  
III  
Tuba  
Timp.  
Camp.  
Tri.  
Piatti  
Gr. Cassa  
Tam-Tam  
P-forte  
Arpe I, II  
unis.  
Vl. I  
Vl. II  
Vle. div.  
Vc.  
Cb.

Sole  
Sord.  
ordinaire  
ritou  
arco  
arco  
ff

6

Example 27. Igor Stravinsky, *The Song of the Nightingale*, mm. 133-136.

22

Fl. picc.

Fl. gr.

Oboi I

Oboi II

Clar. picc. in mib

Clar. in la

Horn I

Horn II

Trp.

Tbn.

Tuba

Piano

Arpa I

Arpa II

V-ni I

V-ni II

V-la

2 V-c.

Soli

gli altri V-c.

C.

una corda.....

23



Example 28. Igor Stravinsky, *The Nightingale*, mm. 128-131.

22

Fl. picc.

Fl. gr. I & II

I Ob.

II

Cor. ing.

picc. in Re

Cl.

I & II in La

Fag. I & II

C. Fag.

I Cor. in Fa

II

Cor. in Fa

III

Trp.

Gr. Cassa

P-forte

Celesta

Arpa I

Arpa II

VI. I Solo

VI. II Solo

Vla. Solo

Vc. Solo

VI. I

VI. II

Vle. div. (non cresc.)

Vc. div.

Cb.

*una corda e Ped. sino al segno*

*pp*

*crescendo*

*stacc.*

*acc.*

Example 29. Igor Stravinsky, *The Song of the Nightingale*, mm. 137-149.

Flg.

Clar. picc.  
in mi b

Clar.  
in la

Trba I

Piano

Fl. picc.

Flg.

Clar. picc.  
in mi b

Clar.  
in la

Trba I

Celesta

Piano

Arpa I

V.c.

C. B.

23

senza sord.

Tutti pizz.

poco sf

pizz.

23 poco sf

Example 30. Igor Stravinsky, *The Nightingale*, mm. 132-145.

The musical score is divided into three systems. The first system (measures 132-145) includes parts for Fl. gr. I and II, Cor. I in Fa, and P-forte. The second system (measures 146-159) includes parts for Fl. gr. I and II, Cor. I in Fa, Timp., P-forte, Arpa I, Arpa II, and VI. I div. tutti a 4. The third system (measures 160-173) includes parts for Timp., P-forte, Arpa I, Arpa II, and VI. I div. tutti a 4. The score is in 3/4 time and features complex rhythmic patterns and dynamics. The P-forte part includes a section marked 'una corda sino al segno' and 'slacc. sempre mf'. The VI. I div. tutti a 4 part includes a section marked '(pizz)'. The Timp. part includes a section marked 'sempre'.

23

una corda sino al segno

slacc. sempre mf

(pizz)

sempre

sempre

\* Pincer chaque corde (avec la m.d.) à son extrémité basse - tout près de la table.

found in the horn is now played by the first trumpet. The accompaniment in the piano remains exactly the same. The composer continues this brighter sound at Rehearsal No. 23 by having the celesta play the melody originally given to the piano and first violins. Stravinsky also adds to this delicate moment by placing more emphasis on a rhythmic feature found in the violoncellos and basses. The lower strings pizzicato on every third eighth note pulse no matter where it fits into the current measure. Originally this was played by only the timpani and is never heard; this is one of the most remarkable changes in the score. The theme is repeated at Rehearsal No. 24 with the piano and upper strings taking over the melody. Once again Stravinsky reverses his use of instruments because the corresponding place in the opera has the celesta playing the melody (see Examples 31 and 32, pages 43 and 44). At Rehearsal No. 25 a 7/8 measure with staccato eighth notes in the bassoons is now divided into a 3/8 and 4/8 measure played by the bass trombone and tuba (see Examples 33 and 34, pages 44 and 45). Stravinsky reconstructs the barring of measures beginning at m. 165 by keeping the music in 2/4 all the way to Rehearsal No. 28 (see Example 35, pages 45-46). By doing so, the music itself, including the accompaniment in the strings, seems to dictate phrase structure as opposed to the bars. In the opera the bars alternate between 2/4 and 3/4. The contrast in barring is shown in Example 36 on page 47. At Rehearsal No. 28 Stravinsky lowers the dynamic of the melody in the trumpets from forte to mezzo forte and removes the accents. The accompaniment in the harps is added to the violins as well, and both play sixteenth notes instead of eighth notes. While the harps slur their repetitive figure, the violins tap their bows at the tip of the bow. This creates a sense of motion while still keeping the texture

Example 31. Igor Stravinsky, *The Song of the Nightingale*, mm. 150-156.

24

Trba I

Trg.

Tamb. de B.

Gr.C.

Tamb. mil.

Celesta

Piano

Arpa I

Arpa II

Vni I

Vni II

V.le

V.c.

C.B.

24

*mp*

*p*

*pp*

*sf*

*acc*

*Una corda e sempre poco sf*

*Tutti*

*div. pizz.*

*div. pizz.*

*div. pizz.*

Example 32. Igor Stravinsky, *The Nightingale*, mm. 84-98.

24

Tr. picc.  
in Re

Solo

poco a poco cresc.

Celista

poco a poco cresc.

Mand.  
ad lib.

poco a poco cresc.

Arpa I

poco a poco cresc.

Arpa II

poco a poco cresc.

Tris.

Piatti

toucher légèrement (sf) au bord, avec le manche

avec une bag. en juco.

Gr. Cassa

avec une bag. à tête en caïac.

Example 33. Igor Stravinsky, *The Song of the Nightingale*, mm. 157-164.

[illegible]

Example 34. Igor Stravinsky, *The Nightingale*, mm. 152-157.

**25**

I  
Fag.  
II  
C. Fag.

Tr. picc.  
in Re

Celesta

Mand.  
ad lib.

Arpa I

Arpa II

Tria.

Piatti

Gr. Canna

Vla.  
Sola

Vc.  
Solo

*poco rall.*  
*a tempo*  
*sempre up*

*glissando  
sul pont.  
ritmo al legato*  
*arco*  
*gliss.*

*f*  
*f*

*♩ ♪ (♩ = 110-120)*  
*♩ ♪ (♩ = 110-120)*

Example 35. Igor Stravinsky, *The Song of the Nightingale*, mm. 165-180.

Clarinet in E-flat

Flute

Violin I

Violin II

Viola

Violoncello

Double Bass

Percussion

26

Clar.  
in la

I

II

Trbe

I

II

Trboni

I

II

Trbone III  
e Tuba

Timp.

Piatti  
Gr C.

V.le

V.co

C.B.

27

Fag.

Cor. ingl.

Clar. picc.  
in mi

Clar.  
in la

I

II

Trbe

I

II

Trboni

I

II

Trbone III  
e Tuba

Timp.

Piatti  
Gr C.

Arpa I

V.al I

V.al II

V.le

V.co

C. B.

27

*mp staccatissimo*

*in sib*

*poco f p subito sempre simile*

*Tuba sola*  
*staccatissimo e p*

*Prepara le Sib*

*arco div.*  
*con sord.*  
*arco div.*

*meno sord.*  
*subito*  
*subitament*



Example 36. Igor Stravinsky, *The Nightingale*, mm. 158-173.

26

I  
Fag.  
II

C. Fag.

I  
Tr. in La  
II

Via.  
Sola

Vc.  
Solo

*sempre simile*

*sempre simile*

2/4

Solo

Cl. picc.  
in Re

I  
Fag.  
II

C. Fag.

I  
Tr. in La  
II

2/4

VI. I

VI. II

Via.  
Sola

*con sord.*

*senza sord.*

27

2/4

Solo

Fl. picc.

Cl. picc.  
in Re

I  
Fag.  
II

C. Fag.

Vie.  
Tutte

*gliss.*

*cresc.*

*cresc.*

Example 37. Igor Stravinsky, *The Song of the Nightingale*, mm. 186-190.

Fl. picc. *(p) sempre*

Fl. gr.

Ob.

Cor. ingl.

Clar. picc. in mib

Clar. in sib

Fag.

I II

Cor.

III IV

Trba I

Arpa I

Arpa II

V-ni I *(p) sempre*

V-ni II

V-le

V-c. *arco div.*  
*sul Re*

C. b.

Cor. ingl. + Ob. II

*simile*

*pp*

*senza sord.*  
*pp*

*simile*

29

20

Example 38. Igor Stravinsky, *The Nightingale*, mm. 174-186.

28

(♩ = ♩)

Fl. picc.

Ob. I, II

I  
Fag.  
II

I  
II  
Cor. in Fa  
III  
IV

picc. in Re  
Tr.  
in Do

Arpa I

Arpa II

VI. I

VI. II

Vc. div.

ordinariamente

gliss.

gliss.

gliss.

gliss.

con sord.

senza sord.

arco

arco

sempre sul Re al segno

29

Fl. picc.

Fl. gr. I

I  
Fag.  
II

I  
II  
Cor. in Fa  
III  
IV

Camp.

P-forte

Arpa I

Arpa II

Vc. div.

light. Accents are added to each of the eighth notes played by the violoncellos beginning in m. 186 (see Examples 37 and 38, pages 48 and 49). This is a figure responding to the melodic line and is also added to the bassoons without accents. In m. 187 the composer adds the piccolo, flute, and English horn to the oboe and places accents on the triplet and quintuplet. As with the changes of color earlier, Stravinsky has now reversed the use of accents within a phrase. The glockenspiel and piano at Rehearsal No. 29 are replaced by the first trumpet in the symphonic poem (see Example 39, page 51). The music builds, and beginning at Rehearsal No. 31 both works remain very similar throughout the end of the first part of *The Song of the Nightingale*. Between m. 246 and m. 247 five bars of music containing vocal dialogue is removed, but it is of no significance to the symphonic poem.

The beginning of the second part is based on the air that the Nightingale sings at this point in the opera (see Examples 40 and 41, page 52). Notice that the range of the vocal line is extended from  $a^1 - a^2$  in the soprano voice to  $a^1 - a^3$  for the flute. At Rehearsal 39 Stravinsky divides the 4/8 bars in half and changes the time signature for each half bar to 2/4 (see Examples 42 and 43, pages 53 and 54). Naturally, the note values are also changed to fit the new meter. The first flute and piccolo clarinet now play the melodic line formerly sung by the soprano. In the opera the second bar of Rehearsal No. 39 is in 5/8, so Stravinsky removes a beat by subtracting the last sixteenth note of the previous bar in 4/8 and the first sixteenth in the 5/8 bar. He then connects the remaining portion of the triplet from the beginning of the 5/8 bar to the sixteenth note on the fourth beat of the 4/8 bar. Of course, this sixteenth note becomes the first note of the triplet.

Example 39. Igor Stravinsky, *The Song of the Nightingale*, mm. 201-207.

Oboi II  
 Flg.  
 Cor. I  
 Cor. II  
 III IV  
 Trbe I  
 Trbe II  
 Tuba  
 Timp.  
 Piano  
 Arpa I  
 Arpa II  
 V-ni I  
 V-ni II  
 V-le  
 V.c.  
 C.B.

poco accel. [31] Tempo giusto (♩ = 108)  
 un double cresc.  
 non cresc.  
 senza cord.  
 I. Solo  
 II. Solo  
 sempre simile  
 sempre simile  
 poco accel. div. a 3  
 cresc. simile  
 div. a 3 simile  
 unis, arco  
 piz. simile  
 piaz.  
 [31]

Example 40. Igor Stravinsky, *The Song of the Nightingale*, m. 250.

**Chant du Rossignol** **Пѣсня соловья**

*Cadenza* (Toutes les croches sont égales)

*stringendo*

Example 41. Igor Stravinsky, *The Nightingale*, mm. 243-244.

**CHANSON DU ROSSIGNOL**

*♩ = 66 (circa)*

Fl. gr. I

P-forte

Arpa I

Arpa II

СОЛОВЕЙ  
NACHTIGALL

Le ROSSIGNOL  
NIGHTINGALE

*sempre  
più*

Vl. Solo

Vla. Solo

*♩ = 66 (circa)*

*arco*

*(sul Do) arco*

*accel.*

*più p e  
meno mosso*

*accel. poco  
forz.*

*poco*

Соловей  
Ross.  
Nacht.  
Nighl.

Example 42. Igor Stravinsky, *The Song of the Nightingale*, mm. 251-258.

**39**  
Adagio  $\text{♩} = 46$  ( $\text{♩} = 92$ )

Fl. pr. *p cantabile*

Clar. ploc. in mib *p cantabile*

Celesta

Piano *poco sf* *sempre simile*

Arpa I

Arpa II

Adagio  $\text{♩} = 46$  ( $\text{♩} = 92$ )

V.no Solo *con sord.* *poco sf-p* *sempre simile* *Sol Sol*

Oli altri V-ni I div. *con sord.* *poco sf-p* *sempre simile*

V-ni II div. *con sord.* *poco sf-p* *sempre simile*

V-le *(senza sord.)* *pizz.* *sf* *sempre simile* *Sol*

V-c.

C-B.

**39**

Example 43. Igor Stravinsky, *The Nightingale*, mm. 245-248.

39 **Molto adagio**  $\text{♩} = 40$

Fl.gr. II

picc. in Re

Cl.

I in La

Соловей  
Ross.  
Nacht.  
Night.

Ах, сер - дце до - бро - е,  
Ah, — *joie, em - plus* том *сост,*  
Ach, Lust art fällt mein Herz,  
Oh — *joy* that fills the heart,

Ах, садъ бла - го - у хан - нья,  
и — *domx par - fum* ню - ре,  
о — *sua - ser* Duft be - täubt mich,  
о — *gar - dens* full of fra - grance,

**Molto adagio**  $\text{♩} = 40$

VI. I & II  
div. a 8

arco

arco

Fl.gr. II

picc. in Re

Cl.

I in La

Соловей  
Ross.  
Nacht.  
Night.

Цвет - ра - ду - шис - ты - е,  
Les — *ra - vis - sam - tes fleurs,*  
O — *die - se* Blu - men - pracht,  
The — *flow - ers* now in bloom,

И сол - не нцъ — ты!  
les — *fleurs, le* clair so - leil!  
O — *hel - ler* Son - nen - schein!  
the — *gar - dens* in the sun!

VI. I & II  
div. a 8

Thus, by removing one beat Stravinsky is able to keep the music in 2/4 for eight bars in the symphonic poem. The accompaniment found in the second flute, first clarinet, and piccolo clarinet is given to the strings and shortened to just two sixteenth notes.

Stravinsky adds motion to these eight bars by placing eighth notes on the second half of each beat in the celesta, second harp, and violoncellos. Meanwhile, the chords originally in the violins are transferred to the first harp. A preliminary statement of the Nightingale's song to Death from the third act is inserted at Rehearsal No. 40 (see Examples 44 and 45, pages 55 and 56-57). The music is transposed up one half step for



Example 44. Igor Stravinsky, *The Song of the Nightingale*, mm. 259-271.

The musical score for measures 259-271 of Igor Stravinsky's *The Song of the Nightingale* is presented in two systems. The first system (measures 259-271) includes parts for Flute (Fl.gr.), Celesta, Arpa I, Arpa II, Violoncello Solo (V-ni Solo), Violini I (V-ni I), Violini II (V-ni II), Violone (V-le), and Viola (V-c.). The tempo is marked *Rit.* (Ritardando) with a metronome marking of 72. The second system (measures 272-283) includes parts for Flute (Fl.gr.), Celesta, Trgl. (Triangle), Arpa I, Arpa II, Violoncello Solo (V-ni Solo), Violini I (V-ni I), Violini II (V-ni II), Violone (V-le), and Viola (V-c.). The tempo changes to *a tempo* at measure 272. Various performance instructions are provided, including *pizz.* (pizzicato), *arco* (arco), *div.* (divisi), *arco sord.* (arco sordato), *div. con sord.* (divisi con sordato), *gliss.* (glissando), and *Près de la table* (Near the table).

Example 45. Igor Stravinsky, *The Nightingale*, mm. 530-546.

40

Largo  $\text{♩} = 72$

Cl. II  
in Sib

Cl. bas.  
in Sib

Fag. I, II

C. Fag.

Cor. I  
in Fa

Mand.  
(ad lib.)

Chitarra  
(ad lib.)

Смерть  
Mort  
Tod  
Death

acc... я все... от - дамы! Те - бя хо - чу я слу - шать.  
 tout, je ven - drai tout! Je veux en - core en - ten - dre.  
 al - les will - ich tun! Nur lass mich dir noch lau - schen.  
 I will give - them back to hear a - gain such sing - ing.

Largo  $\text{♩} = 72$

Vi. I

Vi. II

Vla. Sola

Vla. altre

Vc.

Fl. gr. I

Cl. II  
in Sib

Celesta

Mand.  
(ad lib.)

Chitarra  
(ad lib.)

Arpa I

СОЛОВЕЙ  
Le ROSSIGNOL  
NACHTIGALL  
NIGHTINGALE

Пе - чаль - ный сад у - мер - ших  
 Les morts en paix у до - мерт.  
 Die To - ten ruhn in Frie - den.  
 The moon is shin - ing sad - ly.

Ах, \_\_\_\_\_ в томъ са-ду такъ ти - хо!  
 Ah, \_\_\_\_\_ tout y est si - len - ce.  
 Ah, \_\_\_\_\_ ü - ber - all ist dort Schweigen,  
 Ah, \_\_\_\_\_ graves buried in si - lence.

rit.

Vla. Sola

Vla. altre

Vc.

Tutte Viole unis. senza sord. pizz.

senza sord. pizz.  $\text{p}$

41 a tempo

Fl. gr. I

Ob. I

Cor. I  
in Fa

P-forte

Celesta

Arpa I

Arpa II

Conosch  
Ross.  
Nacht.  
Night.

И на - за етъ по - - ка съ етъ - нѣ уст-тѣмъ еѣ  
et la - vo - sie des - - fleur to - - bant - - na dans la  
und der Tau fällt von den Blu - men, ver-liert sich  
graves green with moss, drip - - ping dew - - drops, - how sad death's

a tempo

Vi. I

Vi. II

Vle.

Vc.

Fl. gr. I

Ob. I

Cl. II  
in Sib

P-forte

Celesta

Mand.  
(ad lib.)

Chitarra  
(ad lib.)

Arpa I

Arpa II

Conosch  
Ross.  
Nacht.  
Night

сли - бы на мору... мо - тиль за - бы - тыхъ. [с - чаль - нѣмъ съ - тѣтъ мѣ - сѣмъ. Не -  
mons - se des frot - des dal - les se ger - dre! La lu - ne triste y bril - le. Les  
lang - sam im Moos - kal - ter Stei - ne. Der Mond scheint dort so trü - be. Die  
gar - den, how cold and sad death's gar - den! The moon is shin - ing sad - ly on

four bars then raised an additional half step until Rehearsal No. 42. A solo violin now represents the Nightingale with the flute taking over at m. 263. Both harps alternate the accompaniment initially given to the second clarinet and guitar. At Rehearsal No. 42 Stravinsky uses the same three bars of music from Rehearsal No. 38 in order to connect back to the music before the insertion (see Example 46, page 59). This time the first flute and piccolo take the place of the soprano voice as the Nightingale. Also, the composer changes the eighth note harmony from the first horn to the violas and brings back the offbeat motion in the first harp. In order to create a balance of form for *The Song of the Nightingale* Stravinsky brings back material used earlier in the symphonic poem. The music at Rehearsal No. 44 is the same music heard at Rehearsal No. 3 with a few changes in orchestration (see Examples 47 and 7, pages 60 and 17). For instance, the first violins' line is now split between the flutes while the pizzicatos in the second violins remain the same. There are also added touches of color such as the sixteenth notes played with harmonics in the violoncellos and the legato line in the clarinets. Beginning at Rehearsal No. 45 the music is identical with Rehearsal No. 4. It remains exactly the same, including key areas, until Rehearsal No. 54 where Stravinsky gives the melody that was once split between the upper strings, first harp, and first flute to the piano, harp, and first flute (see Examples 48 and 49, pages 61 and 62). The last 2/4 measure (m. 83) is left out, and in its place is a fermata on the bar line. This produces an interruption for the entry of the Japanese envoys at Rehearsal No. 55 (see Examples 50 and 51, pages 62 and 63). The music is transposed a major third higher than in the opera with the solo tenor voice given to the first trumpet. Rehearsal No. 58 marks the scene where the mechanical

Example 46. Igor Stravinsky, *The Song of the Nightingale*, mm. 272-278.

42

(♩ = 92)

Fl. picc.

Fl. gr.

Celesta

Piano

Arpa I

Arpa II

V-no Solo

gli altri V-ni I

V-ni II

V-le

V-c.

C.B.

sul Sol.

a punta d'arco

(♩ = 92)

arco

div.

arco

frem.

(pizz.)

arco sul Re

pour l'oreille

frem.

43

Example 47. Igor Stravinsky, *The Song of the Nightingale*, mm. 284-290.

44 Presto ( $\text{♩} = 144$ )  
*t h t t h t t h etc. simile*

Fl. picc.  
 Fl. gr.  
 Clar. picc. in mib  
 Clar. in la  
 Celesta  
 Trgl.  
 Arpa I  
 Arpa II

appena  
 appena  
 cresc.

Presto ( $\text{♩} = 144$ )

V-ni I  
 V-ni II  
 V-le  
 V.c. div.  
 C. B.

unis. pizz.  
*p (acumpre)*  
*tutte V-le dicaò e senza sord.*  
*sul Do.*  
*p*  
*p*

44

Example 48. Igor Stravinsky, *The Song of the Nightingale*, mm. 344-350.

54

1

Fl. gr.

11

Celeste

Piano

Arpa I

Arpa II

V-ni I

V-ni II

V-le

V-c

55

Example 49. Igor Stravinsky, *The Song of the Nightingale*, mm. 78-83.

Example 50. Igor Stravinsky, *The Song of the Nightingale*, mm. 351-366.



Example 51. Igor Stravinsky, *The Nightingale*, mm. 303-318.

**55 Vivace  $\text{♩} = 76$**

I Fl. gr.  
II  
picc. in Re  
Tr.  
in Do

Les deux premiers ennemis s'avouent, le troisième s'avance  
vers l'Empereur, et lui présente le rossignol artificiel.  
Die ersten beiden Gesandten gehen auseinander, der dritte geht  
auf den Kaiser zu und überreicht ihm die künstliche Nachtigall.  
The third enemy advances towards the Emperor, and presents  
the mechanical nightingale.

первый враг  
второй враг  
третий враг

Co - no  
L'E - m - pe -  
Ur - ser  
Pres - che

**Vivace  $\text{♩} = 76$**

Viol. I  
Viol. II  
Vla.

**56**

I Fl. gr.  
II  
picc. in Re  
Tr.  
in Do

3rd Soc.  
3rd Soc.  
3rd Soc.

Ich bin - ne - zu - to - da - R - non - ces - ro -  
re - ray die Ja - gem en - voie des rai - si - gual -  
Kai - ser schick dir sei - ne Nach - ti - gall, der sie - ba -  
lord of Ja - pan I bring this night - in - gale, your re - val

Vi. I  
Vi. II  
Vla.

**57**

Fl. picc.  
I Fl. gr.  
II  
picc. in Re  
Tr.  
in Do

Vi. I  
Vi. II  
Vla.

Example 52. Igor Stravinsky, *The Song of the Nightingale*, mm. 367-375.

**Jeu du rossignol  
mécanique**                      **Игра искусственного  
Соловья**

**[58]**                      Moderato (♩ = 40)

Fl. picc.  
Fl. gr.  
Clar. in la  
Celesta  
Piano  
Arpa I  
Fl. gr. II  
Oboe I  
Clar. in la  
Celesta  
Piano  
Arpa I  
Fl. picc.  
Fl. gr.  
Oboe I  
Clar. in la  
Celesta  
Piano  
Arpa I

Example 53. Igor Stravinsky, *Nightingale*, mm. 319-333.

58 Moderato  $\text{♩} = 60$

Fl. picc.  
Ob. I  
I  
Cl in La  
II

P-forte

Celesta

Arpa I

Arpa II

VI Solo

2 Vc.  
Boll

*pp leggiero, bien bouché*

*sont près de la table*

*trem. ad libitum. up. et non aggr. La main droite glisse sur 2 cordes à leurs extrémités basses*

*pression des cordes ppp*

*Moderato  $\text{♩} = 60$*

*non accordé (bien serré)*

*bien*

59

I  
Ob.  
II

I  
Cl in La  
II

Celesta

Arpa I

Arpa II

VI Solo

2 Vc.  
Boll

*(pizz.)*

*(pizz.)*

nightingale plays for the Emperor (see Examples 52 and 53, pages 64 and 65). It is in the original key area as the opera. The oboe represents the mechanical nightingale in both works with slight alterations in the symphonic poem. For instance, the oboe's entrance is delayed until the fourth bar after Rehearsal No 58 in the symphonic poem. Also, notice the differences in slurring and articulation as well as the simplification of rhythms. The second flute is added at times to support the oboe and to provide contrast with its staccato notes. The tremolo chords in the second harp are changed to flowing thirty-second notes in the first harp. Just the opposite happens to the piccolo as parts of two well-defined triplet figures are changed to tremolo in the flute and piccolo. After the oboe solo Stravinsky removes a recitative section having to do with the Emperor's approval of the mechanical nightingale and the banishment of the real Nightingale. He then proceeds with the remaining music of part two at Rehearsal No. 61. Here, the changes are minimal and have mostly to do with articulation. For example, the violins remain arco as opposed to alternating between arco and pizzicato at Rehearsal No. 63 (see Examples 54 and 55, pages 67 and 68). At Rehearsal No. 65 the bassoons alternate between slurs and staccato notes without reinforcement from the violas and violoncellos while originally the bassoons, violas, and violoncellos slurred the melodic line (see Examples 56 and 57, pages 69 and 70). The Larghetto at Rehearsal No. 68 is identical to the opera with the only difference being the first trumpet playing the tenor solo (see Example 58, page 71).

The third part of *The Song of the Nightingale* opens with the orchestral introduction to Act III of the opera. Here, Stravinsky makes only the slightest of changes such as replacing the solo violoncello with a solo bass later supported by the bass section

63 Pochissimo più largo

Fl. gr. I & II

Oboe

Clar. II in A

Fag. I & II

Tr. I

Tr. II

Tromb. I & II

Timp.

Trg.

Tub. de B.

Eup. cl.

G. C.

Piano

Arpa I

Arpa II

Viol. I

Viol. II

Viola

Violoncello

Contrabasso

64

Example 55. Igor Stravinsky, *The Nightingale*, mm. 355-360.

Императоръ жестомъ приказываетъ начать шествіе. Императора несутъ. Всѣ удаляются въ торжественномъ маршѣ. Занавѣсъ медленно опускается.  
*L'Empereur fait signe de former le cortège. On l'emporte. Tous sortent en procession triomphale. Le rideau s'abaisse lentement.*  
 Der Kaiser gibt ein Zeichen, den Zug zu ordnen. Man trägt ihn weg. Alle gehen im feierlichen Zug hinaus. Der Vorhang senkt sich langsam.  
*The Emperor gives the sign to start the procession. He is carried, and everyone follows him. Slow curtain.*

**63** *Largo maestoso*  $\text{♩} = 60$

I Fl. gr.  
 II  
 Cl. picc. in Re  
 I Fag.  
 II  
 C. Fag.  
 I Cor. in Fa  
 II  
 III  
 IV  
 I Tr. in La  
 II  
 picc. in Re  
 Tr. in Do  
 Tuba  
 Timp.  
 Camp.  
 Tris.  
 Piatt. e Gr. Cassa  
 P-forte  
 Arpe I, II unis.  
 VI. I  
 VI. II  
 Vle.  
 Vc.  
 Cb.

*pizz.* *arco* *v* *pizz.* *arco* *v* *pizz.*  
*pizz.* *arco* *v* *pizz.* *arco* *v* *pizz.*  
*pizz.* *arco* *v* *pizz.* *arco* *v* *pizz.*  
*pizz.* *arco* *v* *pizz.* *arco* *v* *pizz.*  
*pizz.* *arco* *v* *pizz.* *arco* *v* *pizz.*

Example 56. Igor Stravinsky, *The Song of the Nightingale*, mm. 402-408.

65

Fl. gr. I II

Oboi

Clar. in Ia

Fag. I II

Corni

Trbe I III

Trboni II III

Timp.

Trg.

Tamb. de B.

Cass. cl.

Gr. C.

Tamtam

Piano

Arpa I

Arpa II

V. ni I

V. ni II

V. lo

V. c.

C. B.

65

Example 57. Igor Stravinsky, *The Nightingale*, mm. 361-366.

65

The musical score is for measures 361-366 of Igor Stravinsky's *The Nightingale*. The score is written for a full orchestra and includes parts for woodwinds, brass, percussion, strings, and piano. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into measures 361, 362, 363, 364, 365, and 366. The woodwind section includes Flute piccolo (Fl. picc.), Flute first (Fl. gr. I), Flute second (Fl. gr. II), Clarinet piccolo in B-flat (Cl. picc. in Re), Clarinet in B-flat (Cl. in La I), Clarinet in B-flat (Cl. in La II), Bassoon (Fag. I), Bassoon (Fag. II), and Contrabassoon (C. Fag.). The brass section includes Cor in F (Cor. in Fa I, II, III, IV), Trumpet in B-flat (Tr. I, II in La), Trumpet in B-flat (picc. in Re), Trumpet in B-flat (Tr. in Do), and Tuba. The percussion section includes Timpani (Timp.), Cymbal (Camp.), Triangle (Tria.), Platte (Platte), Grand Cassa (Gr. Cassa), and Platte ant. (Platte ant.). The piano section includes P-forte (P-forte), Arpe I, II unis. (Arpe I, II unis.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb.). The score includes various musical notations such as notes, rests, dynamics (pizz., arco), and articulation (acc.).

Fl. picc.  
I  
Fl. gr.  
II  
Cl. picc.  
in Re  
I  
Cl. in La  
II  
I  
Fag.  
II  
C. Fag.  
I  
II  
Cor. in Fa  
III  
IV  
Tr. I, II  
in La  
picc. in Re  
Tr.  
in Do  
Tuba  
Timp.  
Camp.  
Tria.  
Platte  
Gr. Cassa  
Platte ant.  
P-forte  
Arpe I, II  
unis.  
Vl. I  
Vl. II  
Vle.  
Vc.  
Cb.



Example 58. Igor Stravinsky, *The Nightingale*, mm. 379-386.

**68** *Larghetto* ♩ = 80

Ob. I  
Cor. ing.  
I  
Fag.  
II  
C. Fag.  
III  
Cor. in Fa  
IV  
Trb. I, II

Pincez les cordes avec la m.d. tout près de la table  
sempre sim.

Arpe I, II  
unis.

*Larghetto* ♩ = 80

VI. I  
VI. II  
Vla.  
Vc.  
Cb.

Голос Рыбака  
La voix du PÊCHEUR  
Stimme des FISCHERS  
Voice of the FISHERMAN

Ty - va - mi ach  
Voi - lant de brume  
Nun hüllt der Tod  
Death hides the stars den in

**69**

Ob. I  
Cor. ing.  
Arpe I, II  
unis.  
Рыбак.  
Fisch.  
Fish.

тёмн - ды со-крыл, Хо - лодъ и тьму смерть при-нес-ла  
as - tras et cieux, la mort ap - porte ombre et fri-mas.  
Him - mel ein, senkt sei - ne Kul - te auf die Welt.  
dark - ness and gloom. Death holds the stars in its e - ter-nal tomb.

VI. I  
VI. II  
Vla.  
Vc.  
Cb.

Example 59. Igor Stravinsky, *The Song of the Nightingale*, mm. 437-449.

The musical score is divided into two systems, each spanning measures 71 to 73. The first system includes parts for Corni I and II, Truba I, Trbone I, Trbone II III e Tuba, Timp., V.c., C-B. Solo, and C-B. The second system includes parts for Fag. I, Corni I and II, Truba I, Trbone I, Trbone II III e Tuba, Timp., Tamtam, V.c., and C-B. The score is marked with various dynamics and performance instructions.

**Measure 71:** *Molto ritmico* (♩ = 120). Corni I and II play a rhythmic pattern. Truba I plays *con sord.* Trbone I plays *Solo* and *sim.* Trbone II III e Tuba play *f secco* and *Molto ritmico* (arco). Timp. play *f secco* and *Molto ritmico* (arco). V.c. play *f* and *sim.* C-B. Solo play *f* and *sim.* C-B. play *f* and *sim.*

**Measure 72:** Corni I and II play *bouché.* Truba I plays *con sord.* Trbone I plays *sim.* Trbone II III e Tuba play *mf* and *molto*. Timp. play *f* and *sim.* V.c. play *f* and *sim.* C-B. Solo play *f* and *sim.* C-B. play *f* and *sim.*

**Measure 73:** Corni I and II play *I bouché.* Truba I plays *senza sord.* Trbone I plays *pp*. Trbone II III e Tuba play *pp*. Timp. play *pp*. Tamtam play *pp*. V.c. play *Tutti* and *plac.* C-B. play *Tutti* and *plac.* (laissez vibrer).

Example 60. Igor Stravinsky, *The Nightingale*, mm. 396-404.

**Troisième Acte**

**71** Con moto  $\text{♩} = 120$

I  
II  
Corni in Fa  
III  
IV  
Trombe I, II in La  
I  
Tromboni  
II, III  
Tuba  
Timpani  
Viole  
Violoncelli  
Contrabassi

**72** Con moto  $\text{♩} = 120$

I  
II  
C. in Fa  
III  
IV  
Tr. I, II in La  
I  
Trb.  
II, III  
Tuba  
Timp.  
Vle.  
Vc.  
Cb.

*senza sord.*  
*senza sord. c. v. 2*  
*senza sord.*  
*f secco*  
*pizz.*  
*pizz.*  
*pizz.*  
*come sopra*  
*sul pont. e sul Do*  
*arco*  
*cresc.*  
*pizz.*

Example 61. Igor Stravinsky, *The Nightingale*, mm. 405-414.

73 74

I  
Cl. in Sib  
III

Fag. I, II

C. Fag.

Arpa I

Vle.

Vc. div.

*pesante*

*strepitoso*

*morendo*

*simile*

Tout près de la table

*gliss. sul Do pizz.*

*arco- con sord. sul pont. . . morendo*

75

Cor. ing.

I  
Cl. in Sib  
III

Fag. I, II

C. Fag.

Celesta

Arpa I

Arpa II

Vle.

Vc. div.

*alto . . . . .*

*come sopra*

*simile*

*gliss. sul Do pizz.*

*come sopra*

Attaquez tout près de la table (sans étouffés)

and a solo violoncello at Rehearsal No. 72 (see Examples 59 and 60, pages 72 and 73). The bass trombone and tuba accompany the first bassoon at Rehearsal No. 73 as opposed to the second bassoon and contrabassoon (see Examples 59 and 61, pages 72 and 74). The composer also adds the violoncellos and basses with pizzicatos as well as the tam-tam playing on every third beat. Thirty-second notes once again replace the tremolo in the harp just as it did at Rehearsal No. 58. The pizzicatos played with a glissando in the violas are added to the violoncellos while their tremolo is transferred to the basses at Rehearsal No. 75 (see Examples 62 and 61, pages 76 and 74). Stravinsky leaves out fifteen bars of the opera right before Rehearsal No. 80 in the symphonic poem. The omitted music includes a chorus of altos representing specters of the emperor. From Rehearsal No. 80 until Rehearsal No. 92 Stravinsky rehandles and cross-cuts portions of the opera with four separate statements of the Nightingale's song to Death (see Examples 63 and 64, pages 77-80 and 80-83).<sup>1</sup> These four statements contain the same music heard earlier in the symphonic poem at Rehearsal 40 (see Example 44, page 55). The last statement is also in the opera. It is difficult to talk of keys with this almost atonal theme. However, if it is agreed that the theme comes to rest on a major third, then it can be suggested that these four statements are in the keys of D, E-flat, E (natural), and G, in contrast to the opera where the theme only appears in G. The "Funeral March" at Rehearsal No. 92 (see Example 65, page 84) and the final repeat of the fisherman's song at Rehearsal No. 96 (see Examples 66 and 67, pages 85 and 86) have a few minor

---

<sup>1</sup> Each asterisk (\*) in Example 64 represents the insertion of one of the statements of the Nightingale's song to Death.

Example 62. Igor Stravinsky, *The Song of the Nightingale*, mm. 450-454.

74 75

Cor. Ingl.

Clar. in sib

Fag. I

Trb. III & Tuba

Tamtam

Celesta

Arpa I

Arpa II

Vcl. I

Vcl. II

Vln.

Vc.

C.B.

*Près de la table* *morendo* *Près de la table*

*Près de la Table* *morendo* *Près de la table*

*pizz.* *arco* *pizz.* *arco*

*divisi* *unis.* *divisi* *unis.*

*glissando sul Ré*

74 75

Example 63. Igor Stravinsky, *The Song of the Nightingale*, mm. 489-549.

The musical score for Igor Stravinsky's *The Song of the Nightingale*, measures 489-549, is presented in two systems. The first system (measures 489-514) includes parts for Fl. picc., Fl. gr., Clar. I in E♭, Celesta, Piano, Arpa I, Arpa II, V. no Solo, V. ni I e gli altri, V. ni II, V. lo, and V. c. The second system (measures 515-549) includes parts for Fl. gr. I, Clar. II in A, Arpa I, Arpa II, V. no Solo, V. ni I e gli altri, V. ni II, V. lo, V. c. Solo, and C. f. The score features various musical notations including dynamics (f, p, pp, sf, dim, cresc), articulation (spiccato, staccato), and performance instructions (sempre pp, simile). Measure numbers 489, 514, and 549 are marked at the beginning, middle, and end of the respective systems.

83 *(A. 2a)*

Fl. gr. I II *pp. ass.*

Oboe I *pp. ass.*

Clar. in sib *pp. ass.*

Clar. in fa *pp. ass.*

Celista

Arpa I *sempre non appoggiato*

Arpa II *Tout près de la table (sempre?)*

V. no Solo *qui lui si vers le chevalier -*

V. a. *sempre non appoggiato*

83 *Tutti*

84 *Calme*

Fl. gr. I *pp.*

Oboe I *pp.*

Clar. in sib *pp.*

Clar. in fa *pp.*

Celista

Arpa I *pp.*

Arpa II *pp.*

V. no Solo *sempre calme*

V. a. *sempre calme*

84 *E b major*

85 *And. 120. più mosso*

Fl. gr. I II

Oboe I

Clar. in sib

Clar. in fa

Celista

Arpa I

Arpa II

V. no Solo *And. 120. più mosso*

Cl. altri V. al I *And. 120. più mosso*

V. al II *And. 120. più mosso*

C. B. Solo

86 *Solo*

Fl. gr. I *And. 120. più mosso*

Corpo I *And. 120. più mosso*

Celista

Arpa I

Arpa II

V. no Solo *And. 120. più mosso*

V. a. Solo *And. 120. più mosso*

C. B. Solo *And. 120. più mosso*

86 *And. 120. più mosso*





Example 64. Igor Stravinsky, *The Nightingale*, mm. 462-491.

81

Fl. picc.

Fl. gr. I

Ob. I

P-forte

Celesta

Arpa I

Arpa II

Conoche  
Ross.  
Nacht.  
Nicht.

- mo st ca - ry tbo - emk.  
charme es la dom - ceur.  
Zau - ber und Süss - sig - keit.  
gar - den is to - night.

VI. Solo

VI. I  
gli altri

VI. II

Vle.

Fl. picc.

I

Fl. gr.  
II

Ob. I. II

P-forte

Celesta

Arpa I

Arpa II

Conoche  
Ross.  
Nacht.  
Nicht.

VI. I

VI. II

Vle.

Vc.

ppp

quasi trillo

rapido sf

sim.

sim.

sim.

sim.

poco rit.  
legato a tempo

div. a. & pizz.

83

*Fl. gr.*  
I  
II

*Cl. picc.*  
in Re

*Cl. I in Sib*

*I. II*  
*Cor. in Fa*  
*III. IV*

*P-forte*

*Conosc.*  
*Ross.*  
*Nacht.*  
*Night.*

*How - a - a*  
*La nuit fait place*  
*Sieh, schon steigt*  
*Night yields to dawn,*

*VI. I*  
*VI. II*

*arco div.*  
*con sord.*  
*arco div.*  
*poco*

*Fl. gr.*  
I  
II

*Cl. picc.*  
in Re

*Cl. I in Sib*

*I. II*  
*Cor. in Fa*  
*III. IV*

*P-forte*

*Celesta*

*Arpa I*  
*non arpegg. 8 sons étouffés*

*Arpa II*  
*sons étouffés*

*Conosc.*  
*Ross.*  
*Nacht.*  
*Night.*

*ужь бли - зит - ся къ кон - цу.*  
*à l'a - va - ra clai - ra.*  
*hell die Mor - gen - rö - se.*  
*it will soon be morn - ing.*

*VI. I*  
*VI. II*  
*Vio.*

*pizz.*  
*en harmonique*

86

I Fl. gr.

II

Celesta

Arpa I

Arpa II

Chorus  
Rose Tree  
Night.

Ar - rose  
dies flowers  
schwie - sen - fold

Thut  
die  
es  
hat  
die

Woh - lach  
me - lanch  
flo - ren -

Wie - der  
das  
be -

W. - der  
tra - um, par -  
des, und W. -  
and fra - grant breaths of

VI. Solo

2 Viol. Solo

4 Viol. Solo

5 Viol. Solo

6 Viol. Solo

[illegible]

87

1. Fl. gr.  
II

C. I. 3 to 5th

1. II  
Cor. Ia Fa  
III. IV

F. forte

Arpa I

Concert  
Solo.  
Right.

- You  
- see,  
- what  
- night.

It is - not po - se eyes  
And distance no more separates  
The world - see No - you per-son  
Re - veal us pure and white

CHO - rists - keep!  
See - ing  
We - see  
We - see  
We - see

VI. I  
div.

VI. II  
div.

9 Viol.  
Solo

8 Viol.  
Boll

Example 65. Igor Stravinsky, *The Song of the Nightingale*, mm. 550-557.

92

Pianissimo (♩ = 40 - 42)

Clar. in sib

Clar. in la

Trombe I

Timp.

Tamb. de B.

Gr. C. e Piaſti

Tam-tam

Piano

Arpa I

Arpa II

Pianissimo (♩ = 40 - 42)

V-ni I

V-ni II

V-le

V-c.

C-B.

92

Example 66. Igor Stravinsky, *The Song of the Nightingale*, mm. 580-602.

Trbn I 96 Tranquillo (♩ = 64) senza sord. Sola 97

Timp.

Arpa I

Arpa II

V-ni I Tranquillo (♩ = 64) con sord. arco. 96 pp

V-ni II sempre simile con sord. arco 97

V-lo con sord. arco

V-c. con sord. arco

C-B. 96 pp 97

Trbn I 98

Arpa I

Arpa II

V-ni I

V-ni II

V-lo

V-c.

C-B. 98

Example 67. Igor Stravinsky, *The Nightingale*, mm. 612-633

96 Занавес медленно опускается  
*Le rideau tombe lentement*  
 Der Vorhang fällt langsam  
*Slow curtain*  
 ♩ = 64 (più largo che sopra)

Ob. I  
 Cor. ing.  
 I  
 Fag.  
 II  
 Fag.  
 III

Голос РЫБАКА *La voix du PÊCHEUR*  
 Stimme des FISCHERS *Voice of the FISHERMAN*

Солн - це взош - ло, Кон - чилась ночь,  
*Le clair so - leil chas - se la nuit,*  
 Nun vor der Son - ne flieht die Nacht,  
 The night is end - ed with the new sun;

Рыбак.  
 Emp.  
 Kais.  
 Emp.

- Te!  
 - sous!  
 - grüsst!  
 - her!  
 - plis!

Vc.

97

Ob. I  
 Cor. ing.  
 I  
 Fag.  
 II  
 Fag.  
 III

Cor. I, II  
 in Fa

Рыбак.  
 Pêch.  
 Fisch.  
 Fisch.

Гром - ко по - ють, Пти - цы вьлѣ-сахъ. Слу - шай - те ихъ: го - ло - сомъ птицъ.  
*gai - ment au bois chan - te l'oi - seau. É - cou - tez bien, et dans sa voix*  
 Vo - gel - ge - sang klingt aus dem Wald. O, wie schön klingt ihr Lied im Lenz,  
 now birds are sing - ing, the day be - gun. Lis - ten to them, with them re - joice.

Vc.

98

Ob. I  
 Cor. ing.  
 I  
 Fag.  
 II  
 Fag.  
 III

Cor. in Fa  
 III, IV

Рыбак.  
 Pêch.  
 Fisch.  
 Fisch.

Самъ го - во - ритъ не - бес - ный духъ.  
*se - con - nais - ses la voix du ciel.*  
 Nach - ti - gall, sei mir ge - grüsst.  
 they are the spi - rit's heav'n - ly voice.

Vc.

alterations but also certain important transpositions. The key of the march is raised a half step from B to C. The Emperor's greeting to his courtiers, entrusted to the harps and timpani, is also move up a half step, but by an unexpected modulatory twist the Fisherman's song which follows immediately is played in A-flat major instead of C major as in the opera.



## CONCLUSIONS

The changes encountered within the scope of this dissertation are numerous and extremely diverse in nature. Ranging from manipulations of pacing and phrase structure, which in reality are not re-orchestrations, to a major overhauling of the orchestral texture where several voices are omitted while other voices are occasionally added, the changes run the gamut from being extremely subtle to those of extensive renovation. The modifications imposed by Stravinsky exist in order to maximize the listener comprehension of the composer's musical ideas as well as to provide the listener with a variety of orchestral landscape. Not all of Stravinsky's changes for *The Song of the Nightingale* are discussed here, though roughly 85% of the total are discussed within the scope of this paper. One can be assured that any extensive or unusual changes have not been overlooked. Whenever possible, I have tried to identify patterns of modification.

Do Stravinsky's changes work? Music connoisseurs who remembered the opera with nostalgia seemed to think so at the ballet premiere.<sup>19</sup> These changes established a foundation for his concept of a new attitude in orchestration. The result of the changes is a purer palette of instrumental colors, lighter orchestral texture, greater variety and contrast in the use of tones, and less insistence on the importance of blend. He opened up a completely new conception of sound for contemporary art music. This sound had of

---

<sup>19</sup> Stephen Walsh, *Stravinsky: A Creative Spring* (New York: Alfred A. Knopf, 1999), 309.

course always been part of folk and ritualistic materials.<sup>20</sup> The effect of his style of orchestration not only changed the characteristic sound of twentieth century music, but also helped renew the sensitivity and perceptiveness of audiences whose taste had become debased as the result of the massive sound that was the legacy of the late romantic composers.

---

<sup>20</sup> Boris Asaf'yev, *A Book about Stravinsky*, trans. Richard F. French (Ann Arbor: UMI Research Press, 1982), 76.

## BIBLIOGRAPHY

- Asaf'yev, Boris. *A Book about Stravinsky*. trans. Richard F. French. Ann Arbor: UMI Research Press, 1982.
- Albright, Daniel. *Stravinsky: The Music Box and the Nightingale*. New York: Gordon and Breach, 1989.
- Boucourechliev, André. *Stravinsky*. trans. Martin Cooper. New York: Holmes and Meier, 1987.
- Boyd, Malcolm. "Arrangement," *The New Grove Dictionary of Music and Musicians*, 20 vols., ed. Stanley Sadie. London: Macmillan, 1980, I, 627-632.
- Craft, Robert. "Stravinsky at his 'Bird-Best'." *Opera News* vol. 46/8 (January 1982): 14-15, 34.
- Craft, Robert and Igor Stravinsky. *Memories and Commentaries*. Garden City: Doubleday, 1960.
- Stravinsky, Igor. *An Autobiography*. New York: W. W. Norton, 1936.
- \_\_\_\_\_. *The Nightingale*. New York: Boosey and Hawkes, 1962.
- \_\_\_\_\_. *Petrushka*. St. Petersburg: Edition Russe de Musique, 1912.
- \_\_\_\_\_. *Petrushka* (revised 1947 version). New York: Boosey and Hawkes, 1948.
- \_\_\_\_\_. *The Song of the Nightingale*. St. Petersburg: Edition Russe de Musique, 1921.
- Walsh, Stephen. *Stravinsky: A Creative Spring*. New York: Alfred A. Knopf, 1999.
- Walsh, Stephen. *The Music of Stravinsky*. New York: Oxford University Press, 1988.

White, Eric Walter. "Stravinsky, Igor," *The New Grove Dictionary of Music and Musicians*, 20 vols., ed. Stanley Sadie. London: Macmillan, 1980, XVIII, 240-265.

\_\_\_\_\_. *Stravinsky: The Composer and his Works*. Berkeley: University of California Press, 1966.